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## BALTIMORE.

Arrangements for the inauguration of a permanent art exhibit at the Maryland Institute, and plans for an exhibition of the works of American artists, to be held in the Institute's galleries in April next, under the auspices of the School Board were recently announced. The purchase of one or more paintings as a nucleus for a permanent exhibit has been discussed. These pictures will be procured with money out of a special fund, and will be selected from the walls of the April exhibition, which will be confined entirely to American painters. The fact that the Institute will use its galleries for its own exhibition in April will prevent the Charcoal Club from giving its show there this season. Mr. Frederick Gotlieb is the president of the Club, and later it will be decided where and when it will have their show.

An effort will be made to bring the St. Gaudens sculptures to this city to be exhibited at the Institute. The works are now at Indianapolis, where they will remain for several months. A guarantee fund of \$6,000 is necessary to procure the exhibition for this city.

Five canvases have just been finished by Charles H. Walther, a Baltimore artist, for an art collector in Washington. Two depict the last glow of the setting sun. Two others are autumn scenes, and one is a fine moonlight effect.

Mr. William H. Ellicott, chairman of the Committee of the Municipal Art Society, is quite enthusiastic about the exhibition of American paintings to be held in April. He says there are many valuable paintings and objects of art housed in the old Historical Society of Baltimore, on Saratoga and St. Paul streets, which have wretched accommodations, and should the Historical Society co-operate with the Art Society, a Museum for the city might be the result.

The sixteenth annual exhibition of the Baltimore Water Color Club will be held at the Maryland Institute Galleries, Jan. 11-29. It is proposed to make the exhibition a very fine one, as besides the local work of representative Baltimore painters, work is promised from all over the United States, even as far west as San Francisco. For many years the Club has struggled to keep up the standard of its exhibitions, with little encouragement from the public.

Among some of the late pictures by L. Neilson Ford (Mrs. William W. Ford) are scenes from Murùberg, Venice and Ravello, the latter place little known to artists. Mrs. Ford was abroad last summer, and did much good work, and a study of the old part of Carlsbad was exhibited at the Beaux Arts, Carlsbad. A Gloucester fishing scene was shown at the New York Water Color Club display last year, and is now in the Society of Western Artists' display.

## MRS. JACOBS BUYS PICTURE.

Mrs. Henry Barton Jacobs, formerly Mrs. Robert Garrett, of Baltimore, and who has become of late years an enthusiastic collector of the works of the early English, Flemish and Dutch masters, has purchased for her Baltimore Gallery the important full-length standing portrait of Anthony Morris Storer, English Minister to France in 1799, by John Hoppner, and which was described in the last issue of the ART NEWS.

## MEZZOTINTS AT PUBLIC LIBRARY.

The art of mezzotint engraving, which, after its period of brilliant achievement in the last half of the XVIIIth century in England gradually fell into decay, has enjoyed something of a revival in the country of its greatest success in the last quarter of a century. And now mezzotints in color have come into vogue. In our own country this art of color printing has been practised for some years, notably by S. Arlent Edwards; more recently it has been taken up also by J. S. King and Charles Bird. In England, T. G. Stevenson is prominently identified with it. Born in 1863, he studied with John Ballin, Brunet Debaines and Chas. I. Tompkins, and was influenced also by Frank Short.

An exhibition of Stevenson's work has just been opened by the Print Department of the New York Public Library in the lower hall of the Lenox Library Building. Stevenson's facility and adaptability are well illustrated in this exhibit, which includes reproductions of paintings by Sir Joshua Reynolds, Romney, Hoppner, Van Dyck, Boucher, Morland and Botticelli. Furthermore, the prints and plates here shown give a clear idea of how such mezzotints in color are produced. The "rocking" of the copper plate in many directions (64 ways, for example, in the case of Mr. Stevenson's "Madonna," after Botticelli) produces a roughened surface which, if printed from, yields a solid velvety black. This surface is then scraped away entirely where high lights are to appear, and less and less as the deepest shadows are approached. All of this is shown here by an original plate and impressions from the same. Progressive proofs, taken as work on the plate advanced, give an instructive and interesting display of method, and indicate the labor, patience, and knowledge of processes to gain certain results, necessary in such work. The earlier proofs are printed in black-and-white, and as the scraper removes more and more of the surface and brings the engraving nearer completion, the effect of color printing is tried. At first only very light colors are used, as the ground is still black and heavy. As more of the ground is removed by the scraper, stronger colors are employed.

It is noteworthy that this modern work is executed with color printing directly in view, while in the XVIIIth century color prints were frequently produced from plates which had become too much worn to be printed in black and white. (These color prints are produced in one printing, the plate being painted with the proper colors each time before being put in the press under paper.) When the plate is completely finished, the edition decided upon is printed (125 impressions in the case of "James II When a Boy," after Van Dyck, for example), after which the plate is canceled. Such a canceled plate, and an impression from the same, also appear here.

Such details, dry in the recital, are brought out clearly and interestingly in this exhibit, to which, as usual, a case full of literature on the subject has been added.

In the print galleries on the floor above, the exhibition of modern book-plates remains on view. Various additions have been made to it since the opening day, new plates by S. Cheney, V. Perard, W. F. Fisher, W. E. Hoppner and some drawings and engravings by the late Victor Bernstrom, the wood engraver.

## OBITUARY.

## Walter Shirlaw.

Walter Shirlaw died on Sunday last in Madrid, Spain. For many years, and especially during the early life of the now defunct Society of American Artists, whose first president he was, he was generally regarded as one of the most promising of artists painting in America. His pictures at that period received high praise from press and public. A strong draughtsman, a good colorist and virile in his work, his future seemed full of promise. Never a prolific painter, he gradually slackened his efforts, devoted much of his time to teaching, and finally ceased to be a prominent figure in the American art world. The present generation knows little or nothing of his work.

Shirlaw was not an American by birth. He was born in Paisley, Scotland, in 1837. It will therefore doubtless surprise many to know he was 72 years old. He was brought to New York when only three years old, and spent his earlier professional life in Chicago and later in Munich, where he studied under Professors Rabb, Wagner, Ramberg, and Lindenschmidt. Of late years he has resided in New York. For many years he was an instructor in the Art Students' League. He began work in New York as a bank-note engraver. Associated in Munich with Chase, Duveneck and other Americans, he naturally sympathized with their views, and formed with them the Society of American Artists in 1877. He was elected an Associate of the National Academy in 1878, and an Academician in 1888.

Some of his best works were "The Bather," "Toning the Bell" and "Sheep Shearing in the Bavarian Highlands."

## Frederic Remington.

Frederic Remington, painter, sculptor and author, died Sunday last at his new home about a mile from Ridgefield, Conn., aged 48, from general septic peritonitis, arising from appendicitis.

Only last week, on Thursday, the artist went to New York to look after the closing of an exhibition of his pictures in Knoedler's gallery. He became suddenly ill that day and went to a hotel, and returned to Ridgefield the next day, suffering from violent pains in his side. He sent for his physician in Ridgefield, another physician was called from Danbury, and Dr. Robert Abbe was called from New York.

The trouble had already gone too far for any hope. An operation was immediately performed to relieve the pain as much as possible.

With him at his death were his wife, brother and sister-in-law. The body was taken to Canton, N. Y., Mr. Remington's birthplace, Monday afternoon, following prayers at the house, and the funeral service was held in the Universalist Church at Canton, Tuesday.

Mr. Remington married Miss Eva Caton, of Gloversville, N. Y., who survives him.

Frederic Remington was born in Canton, St. Lawrence County, New York, his father having been the late Pierre Remington, editor of the Ogdensburg Journal. His ancestors along the border line separating Canada from the United States fought in the French and Indian War, the Revolution, the War of 1812, and the Civil War.

In the local schools and at the Vermont Episcopal Institute Frederic Remington obtained the ordinary book training a youth in moderate circumstances gets, and then he went to the Yale Art School. After Yale came a time in the Art Students' League in this city. A break in his funds and a threatened break in his health sent him westward. His experience there made him, although not until later on in life, when his pictures of Western subjects, especially cowboys, soldiers and Indians, attracted attention as soon as they appeared. Yale University conferred on him the degree of master of fine arts, and he was elected an associate member of the Academy of Design.

From drawing and painting he extended his work to sculpture. His statuettes, "The Broncho Buster" and "The Wounded Bunkie," won instant recognition. His horses are especially good, and there is such spirit and technical skill in the bronzes that they are treasured by those who possess them.

"The Wounded Bunkie" is regarded by many as one of Remington's most effective and characteristic efforts.

From the West he was sent by the Harpers to Russia with Poultney Bigelow. They were ejected unceremoniously from that country and went to Germany. There Remington made many sketches bearing on German army life.

He established a handsome home and studio in New Rochelle, calling it Eudion, or, in Chippewa, "the place where I live." It was rich in collections of articles bearing on Indian and cowboy life. He rarely worked from models and denied vehemently accusations made by his detractors that he drew from snap-shot photographs.

## CHICAGO.

The prizes awarded in the eighth annual art crafts exhibition at the Art Institute are as follows: The Arthur Heun prize for \$50 to James H. Winn; the Alumni Association prize medal to Elizabeth Truman, the Atlan Ceramic Art Club prize, \$10, to Mary J. Coulter, and the Craftwork Purchase to Helen W. Marx.

This distribution meets general approval, there being no question of the superiority of Mr. Winn's jewelry or of the beauty and taste of Miss Truman's illumination of the poem "My Garden is a Lovesome Spot," or of the all-around excellence of design and execution of Miss Coulter's exhibits, or of the work of Miss Marx.

Miss Magda Heuermann owns a collection of autographed photographs of the works of modern German painters. Her recent visits to Germany and personal acquaintance among the painters, with her efforts to spread a knowledge of German art in America, has won for her a complimentary testimonial from the artists, and in appreciation she has received this remarkable collection of pictures. Among them are the most recent by Franz Stuck, "Perseus and Andromeda," "His Family," and several more with those known in America, accompanied by a personal letter from the artist.

Paintings of the Dutch school continues to attract art lovers to the Reinhardt Galleries. More important paintings have been added to the display, especially an interior by Kever, which is considered a superior work.

A fine example of the work of Paul Dougherty is on exhibition at the new Thurber Galleries.